THE WILL. By ERNST ECESTEIN. From the German by Clara Bell. W. S. Gottsberger. by CLARA BELL. W. S. Gottsberger.

THE IUCK OF THE DARRELLS. By JAMES PAYN.
Harper & Brothers.

THE DARK HOUSE. By GEORGE MANVILLE FENN.
Chicago: A. N. Marquis & Co.,
COLOR STUDIES. By THOMAS A. JANVIER. Charles
Seribner's Sons.

THE HAUNTED ADJUTANT, and Other Stories. By EDMIND QUINCY. Edited by his son, EDMUND QUINCY. Boston: Ticknor & Co.

Miss Murfree possesses a high order of taleut, and it is manifested in directions promising the most valuable results. The exploitation of those by-ways of American life which lie so far off the high road of civilization as to need searching out is an enterprise full of novelty, yet apt to prove intractable if undertaken by unskilful hands. Much has been written in criticism of the details of this author's Tennesseean dialect, and probably there is room for correction. But these defects are of the least possible consequence. The real test of achieved in reproducing not merely the dialect but of which they are well fitted to maintain. the general social atmosphere, the idiosyncrasies or the mountaineer population, the mental plane upon which they live. All dialect writers who have succeeded have merely employed dialect as an accessory. There is no rarity in the imitation of local phrases and lingual corruptions. It is only when an author first thinks the thoughts of the people, and then clothes them in the appropriate dialect, that the result is striking. Now Miss Murfree has reached this degree of graphic representation. She strikes the key-note of the mountain life in the first page of her first chapter. The reader is made to feel all the half-drowsy languor, the tendency to mysticism which the environment produces, the strange coexistence of a strong religious feeling with lawless barbarism, which characterizes these interesting and unsophisticated folks. The spirit of the Great Smoky breathes through the story from beginning to end, and the fierce spiritual wrestlings of the Prophet, Kelsey, are seen to be in complete accord with his surroundings. There is also a power of description which cannot be too highly appreciated. The life of the mountaineers, the scenes at the settlement, the still in the cave, the gander-pulling, and the account of the Prophet's self-denunciation before his congregation, afford the writer opportunities for the most lifelike, clear and brilliant word-pictures. The

characters are thoroughly alive. Darinda, the

author extends to all her subjects, and she has

comprehended the inner life of her characters as completely as their externals. Much more than

this can be said of no work of fiction, but we may

Murfree is one which cannot be exhausted by a

single experiment, and that it offers such oppor-

tunities for the employment of her exceptional

powers as almost to impose upon her as an obliga-

tion the further development of the material she

The author of "Kismet" has produced "Andromeda," which is a story of life in a very different sphere of existence from that chosen for illustration by Miss Murtree. It is the history of a girl who wishes to sacrifice herself to the love of a very highminded, deformed Italian nobleman, but who has not sufficient self-respect or firmness to avoid the disclosure of her love for another man to that other man, on the eve of her marriage to the Marchese. There is something coarse about this part of the story, and the character of the heroine is so uncertain that one doubts whether, in surrendering her at the last moment, Richard did not attain a happy deliverance, even from a purely selfish point of view. Indeed, the whole story has little fidelity to real life in it, the principal characters going about in a thin and bloodless way by no means calculated to arouse hearty interest in their proceedings, and the plot being so simple that the commonplace standard of the conversation and description renders the absence of incident the more conspicuous. As to such stories the impression is apt to arise that it would be possible to spin them out to the length of "Sir Charles Grandison," and that whereas there is no apparent justification for their inception so there is no particular reason why, having been begun, they should ever leave off.

It cannot be said of Mr. Brander Matthews's novel that it is dull or listless. On the contrary, it is very lively and full of ambitious and often elever writing. Yet it possesses some grave defects. One of these is the motive. Mr. Matthews wanted a mystery, and he adopted a lazy method of getting one. The introduction of the Levantine Greek Vollonides, and the explanation of his deadly enmity to Frederick Olyphant, are altogether too melodramatic. The truth is that a homogeneous mixture of the style of Mrs. Radeliffe with that of the modern novel is impracticable, and "The Last Meeting" demonstrates this very clearly. Nor is a sufficient reason for the Greek's hatred given, the statement made not being at all credible on the basis of such a vendetta. Then, again, the manner of Olyphant's disappearance as finally explained is absolutely unthinkable. Nobody ever was or ever could be hocussed and kidnapped in such a way. There is no drug extaat which could be so applied and produce the instantaneous effects described. All this is clumsy and involves an unwarrantable draft on the credulity of the reader. But the worst fault of the book is the presentation of real people under more or less thin disguises. That this has been done every one familiar with certain New-York circles must perceive at once, and the identification is in no instance difficult. New this kind of portraiture is both bad taste and bad art. The novelist who does not draw from his triends is no doubt rare; but he who merely strives to reproduce the people he knows is content with a very inferior kind of art work. In effect, he tries to palm off a poor photograph for an original creation, and that is a practice to be deprecated in the public interest, even if there were nothing to be said against it from the point of view of those who are thus trafficked with. Beyond a too obvious effort at brilliancy in dialogue-which sometimes is so overdone as to be conspicuously artificial-the story is otherwise pleasant enough, though unnecessarily expanded in some parts by bits of didacticism which could very well be spared, inasmuch as the ideas are neither original nor profound. For a first attempt at a long story, however, it is good enough to justify the hope of better things in the future, if the author does not make the too frequent and generally fatal mistake of misconceiving his own limitations.

Ernst Eckstein's novel "The Will" has been translated. It is not at all an epoch-making book, but it shows that the writer is as much at home in scenes of modern life as in those of classic times. There is a good deal of the old-fashioned machinery about the story, but there are also some very interesting pictures of modern German life. The account of the boarding house in Berlin is graphic, and the principal characters are well drawn and sufficiently lifelike.

Mr. James Payn is a prolific writer, and at the same time a careful one. His novels maintain a certain standard of excellence which, while being a long way from the maximum of merit, is equally removed from inferiority. They do not excite absorbing interest, but keep up a gentle and constant feeling of curiosity and amusement. They belong to an order of English novels which has reached considerable numbers during the past twenty years. Written by men of talent, education, social culture and wide general information, they nevertheless seem limited to an artificial society whose characteristics have been analyzed and recorded so often as to create a sort of romantic conventionalism. No doubt the pictures are in the main faithful, but it must be confessed though the society drawn from may be highly respectable it is somewhat dull, and that the code which requires the suppression of emotion is calculated to produce, under the camera, a stiffness and rigidity of aspect by no means conducive to the recreation of the reading public. The "Luck of the

Darrells" is not a stupid or dull story, but it be longs to the category we have described.

"The Dark House" is a sensational novel, turning upon a detective mystery of rather a novel kind-There is not much attempt at the working out of character, though a determined effort has been made to produce an altogether uncommon story. Mr. Fenn has written many better novels than this, and so far as art is concerned, perhaps never published a poorer one. The vogue attained by such trashy sensationalism as that of the late Fargus, however, may easily have tempted men of higher capacity to seek in this line of fiction the notoriety and attendant remuneration frequently inaccessible by more legitimate methods.

Mr. Janvier's "Color Studies" have already been approved by the public in their magazine form, and certainly deserve to have been gathered together and reproduced in a more permanent way, as in this pretty volume. No brighter or more pleasantly written short stories have appeared for a long time. They are full of color, life and humor, and as sketches of artist-life possess much merit. Mr. Janvier has an eye for character, and his touch is light and sure, while his quick observation has little tendency toward the fixing of disagreeable traits in his models. The "Color Studies" certainly ought to find a place in any future edition of specess in such a task is the degree of verisimilitude | American short stories, the already high reputation

> This reproduction of some of the best of Edmund Quincy's short stories is welcome. It carries us back to a generation and a literary style which have both passed away. The stories are full of antique flavor, the style is polished, dignified, and enlivened by a humor which is these flippant days is in danger of being called ponderous, the description is gravely conscientious and minute, and the reflections upon Nature are of that semi-classical character which our fathers loved. Yet despite the change of taste there is decided interest in such evidently faithful pictures as that entitled "An Octogenary," while in the paper on "Old Houses" it is curious to note how the writer, even in his day, regretted the decadence of relies which must then have been so abundant in comparison with the present state of things. Quincy's style at times recalls that of Washington Irving, and here and there suggests Hawthorne also. His mental bent was reminiscent and retrespective, a tendency which imparts an unconscious subtone of melancholy to much of his writings. He composed deliberately and circumspectly, and the merit of his papers 1s quite decided enough to justify this new edition.

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WICKFORD RAILROAD ROUTE TO NEW Trains loave Grand Coural Depot, via New-Haven Railross daily except Sanday.

At 5 a.m. Due in Newport at 12:50 p.m.
At 8 a.m. Due in Newport at 12:50 p.m.
(D.awing-room cars to Wickford Junction).
At 1 p.m. Due in Newport at 7:20 p. 50.
("Newport Express," drawing room cars to Wickford Sleamboat Landing).

At 11 m. Due in Newport at 6:20 a.m.
(Stepping car to Wickford Steamboat Landing).

111EODORE WARREN, Sap's.